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10 CM

1. Butterflies . . . . . *Verdalle*
2. Valse Caprice . . . . . *Snoer*
3. Idyl—Moment Musical . . . . . *Loukine*
4. Intermezzo Romantic . . . . . *Kastner*
5. Serenade Capricciosa . . . . . *Pinto*
6. The Faïres Dream . . . . . *Robinson*
7. Fantasie (Last Rose of Summer) . . . . . *Schuetze*
8. Paraphrase—Robin Adair . . . . . *Pinto*
9. Scherzo—Reves—Apré le Bal . . . . . *Bousque*
10. Tarantella in C minor . . . . . *Naderman-Pinto*
11. Petite Fantasie—(Last Rose of Summer) . . . . . *Pinto*
12. Paraphrase—Nearer My God to Thee . . . . . *Mason*
13. One Sweet Solemn Thought . . . . . *Ambrosio*
14. Spring Thought . . . . . *Schuetze*
15. Berceuse . . . . . *Sodero*
16. Evening Hour . . . . . *Standing*
17. Petite Petrouille . . . . . *Seibert*
18. Vision . . . . . *Verdalle*
19. Lullaby—Berceuse . . . . . *Kastner*
20. Souvenir d'Italie—Petite Barcarolle . . . . . *Di Stefano*
21. Dance Characteristic . . . . . *Savasto*
22. "Heather Bells" . . . . . *Hamilton*
23. Dance of the Nymphs . . . . . *Seibert*
24. Fantasie Canadien . . . . . *Bambrick*
25. Preludio in D flat . . . . . *Loukine*
26. La Mandolinata . . . . . "
27. Intermezzo . . . . . "
28. Fantasie—Sur Kjerulf Berceuse . . . . . *Pinto*
29. Petite Paraphrase Facile—(Sur une melodie Tyrolienne) . . . . . "
30. Petite Berceuse . . . . . "
31. At the Brook . . . . . *Loukine*
32. Impromptu . . . . . "
33. The Squirrel . . . . . *Togerson*
43. The Lake Scene . . . . . *Pinto*
34. "Sunset" . . . . . *Pinto*
35. The Daisy—Valse Caprice . . . . . "
36. Impromptu . . . . . "
37. Dancing Shadows . . . . . *Standing*
38. Barcarolle—Tales of Hoffman . . . . . *Seydel*
39. Caprice . . . . . *Pinto*
40. The Violet . . . . . "
41. Russian Folk Melody—(Song of the Boatmen of Volga) . . . . . *Hass*
42. Etude de Concert . . . . . *Seydel*
45. At the Spring . . . . . *Pinto*
46. "The Rosemary" . . . . . "
48. Pastoral Reverie . . . . . "
49. "Autumn Thought" . . . . . *Loukine*
50. Intermezzo—from the "Idealist" . . . . . *Pinto*
51. Etudes—Six Petite Canons . . . . . *Togerson*
52. Scherzo . . . . . *Sodero*
53. Rondo Capriccioso . . . . . *Cella*
54. The Wooden Shoe Dance—(for the Clark Irish Harp) . . . . . *Rogers*
55. Gavotte Antique "PYTHAGORA" . . . . . *Garagusi*
56. The Nymphs . . . . . *Schildkret*
57. L'Elegante—Polk Caprice . . . . . *Lapitino*
58. Valse Melodieuse . . . . . *Pinto*
59. Paraphrase—"Believe Me If All Those Endearing Young Charms" . . . . . "
60. Réverie . . . . . *Holy*
61. Pensiero Lontano . . . . . *Cella*
62. Oriental . . . . . *Nicoletta*
63. A Winter Tale . . . . . *Davis*
64. Impression . . . . . *Sodero*
65. Le Matin . . . . . *Di Stefano*
66. FUGA—(a) Allegro mod.—(b) Mod. quasi And.—(c) Allegro . . . . . *Quintile*
67. Valse caprice . . . . . *Lapitino*
68. Peace Dance (for the Clark Irish Harp) . . . . . *Pinto*
69. RHAPSODY No. 1—(The Irish) . . . . .
- Introducing (3) popular melodies . . . . .
1. Killarney . . . . .
2. The Harp That Once Through TARA'S HALL . . . . .
3. Believe Me, If All These Endearing Young Charms . . . . .
70. ALBUM OF OLD MASTERS . . . . .
71. Corale . . . . . *Palestrina*
72. Galiarde . . . . . *Frescobaldi*
73. Preludio . . . . . *Scarlatti*
74. Giga . . . . . *Durante*
75. Tema con variazione . . . . . *Corelli*
76. Gavotte . . . . . *Zipoli*
77. Pastorale . . . . . *Pergolese*
78. Allegro . . . . . *Turino*
79. Andantino . . . . . *Cimarosa*
80. Minuetto . . . . . *Pagnani*
81. Prayer from "Otello" . . . . . *Suerth*
82. Caprice . . . . . *Nicoletta*
83. Clear Sky—(Douce Eclacie) . . . . . *Achard-Prothin*
84. Evening (Berceuse) . . . . . *Davis*
85. Impromptu Caprice . . . . . *Quintile*

86. The Lily (from the Floral Suite) . . . . . *Pinto*
87. Danza Fantastica . . . . . *Cella*
88. Petite Dance Antique—(for the Clark Irish Harp) . . . . . *Pinto*
89. { Poem Erotique . . . . . *Grieg*  
Largo—(from Xerxes) . . . . . *Handel*  
Humoreske . . . . . *Dvorak*
90. { Souvenir . . . . . *Drdla*  
Traumerie . . . . . *Schumann*  
Farewell . . . . . *Beethoven*
91. { Salut d'Amour . . . . . *Elgar*  
Minuet—(Grandmother) . . . . . *Grieg*  
Musical Moment . . . . . *Schubert*
92. { Chant sans paroles . . . . . *Tschaikowski*  
Berceuse—(from Jocelyn) . . . . . *Godard*  
Ronde d'Armour . . . . . *Westerhout*
93. { Melody in F . . . . . *Rubinstein*  
Madrigale . . . . . *Simonetti*
94. { Spring Song . . . . . *Mendelssohn*  
Calm at Sea . . . . . *Schubert*  
Minuet in E . . . . . *Mozart*
95. { Adagio Sostenuto (from the Moonlight Sonata) . . . . . *Beethoven*  
Song of India . . . . . *Rimsky-Korsarov*  
Prelude in C minor . . . . . *Chopin*
96. { Nocturne—Op. 9 No. 2 . . . . . *Chopin*  
Evening Star . . . . . *Wagner*  
Andante . . . . . *Haydn*
97. Air—(from Samson and Delilah) . . . . . *Saint-Saens*  
(My Heart at Thy Voice) . . . . .
98. Miniature Suite—(for Clark Irish Harp) . . . . . *Pinto*
99. Valse Caprice in D flat . . . . . *Massino*
100. Suite—"Adirondacks Sketches" . . . . . *Pinto*
101. Suite—"Romantic" . . . . . "
102. Suite—"Floral Thoughts" . . . . . "
103. Mazurka de Concert . . . . . *Carlo Sodero*
104. Ella Wheeler Wilcox Poem, "The Harp" . . . . . *Lapetino*  
(Music setting for Harp Solo) . . . . .
105. Impromptu in Fa Minore . . . . . *Carlo Sodero*
106. Legende . . . . . *Quintile*
107. Nocturno . . . . . *Shaw*
108. Xmas Carol (Holy Night) Arr. . . . . *Pinto*  
(For the Clark Irish Harp) . . . . .
109. Legende . . . . . *Domenico-Sodero*
110. Suite No. 1 . . . . . *Shaw*  
(a) Prelude (Ricordanza) . . . . .  
(b) Poem (Cyclamen) . . . . .  
(c) Scherzando . . . . .
111. Cing Petite Preludes Intimes . . . . . *Salzedo*  
(a) Tenderly Emoted . . . . .  
(b) Dreamingly . . . . .  
(c) Profundly Peaceful . . . . .  
(d) In Self-Communion . . . . .  
(e) Procession-Like . . . . .
112. Theme with Variations . . . . . *Nadermann*  
(For the Irish or Concert Harp) . . . . .
113. Suite No. 1 . . . . . *Cella*  
(a) Serenade . . . . .  
(b) Reverie . . . . .  
(c) Bagatelle . . . . .
114. Poem (for ensemble of harps) . . . . . *Pinto*
115. Suite No. 2 . . . . . *Snoer*  
(a) Andante Religious . . . . .  
(b) Reverie . . . . .  
(c) Valse Lente (in D flat) . . . . .
116. Suite No. 1 . . . . . *Snoer*  
(For the Irish or Concert Harp) . . . . .  
(a) Andante Pastorale . . . . .  
(b) Theme with Variations . . . . .  
(c) Intermezzo . . . . .  
(d) Petite Valse Lento . . . . .
117. Petite Suite "Oriental Colors" . . . . . *Di Stefano*  
(a) Danse "Arabe" . . . . .  
(b) Chanson Orientale . . . . .  
(c) Hindoo Dance . . . . .
118. "Suite Religioso" . . . . . *Arr. Pinto*  
(a) Come Ye Disconsolate . . . . .  
(b) Silent Night . . . . .  
(c) Abide With Me . . . . .  
(e) Nearer My God to Thee . . . . .  
(f) Old Hundred . . . . .  
(g) Adeste Fideles . . . . .  
(h) See the Conquering Hero Comes . . . . .
119. Sketches of the Black Forest . . . . . *Krüger*  
"No. 1—Scene at the Brook" . . . . .
120. No. 2—The Lake . . . . .
121. No. 3—The River . . . . .
122. Five Preludes . . . . . *Loukine*
123. Album No. 2 . . . . . *Selected*





*To A. F. Pinto*

PYTHAGORAS  
GAVOTTE ANTIQUE

**HARP SOLO**

NICOLA GARAGUSI Op. 2



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# PYTHAGORAS

## GAVOTTE ANTIQUE

HARP SOLO

NICOLA GARAGUSI Op. 2

The musical score is written for a harp solo. It consists of four systems, each with a treble and bass staff. The time signature is 3/4. The music features a variety of harp-specific techniques, including arpeggiated chords, sustained chords, and melodic passages. Fingerings are indicated by numbers 1, 2, and 3. The piece is titled 'PYTHAGORAS GAVOTTE ANTIQUE' and is Op. 2 by Nicola Garagusi.

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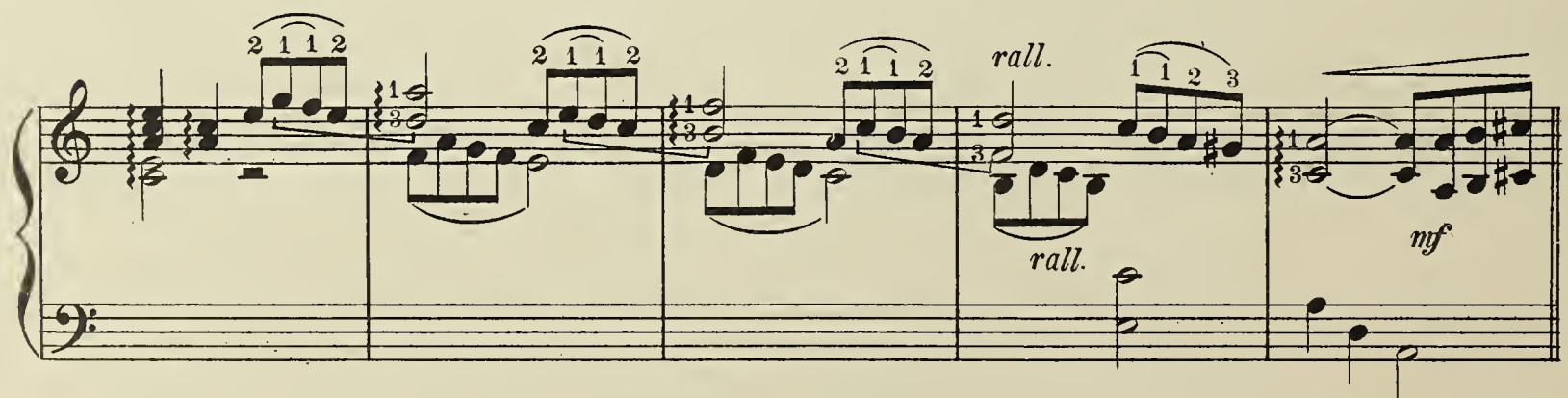
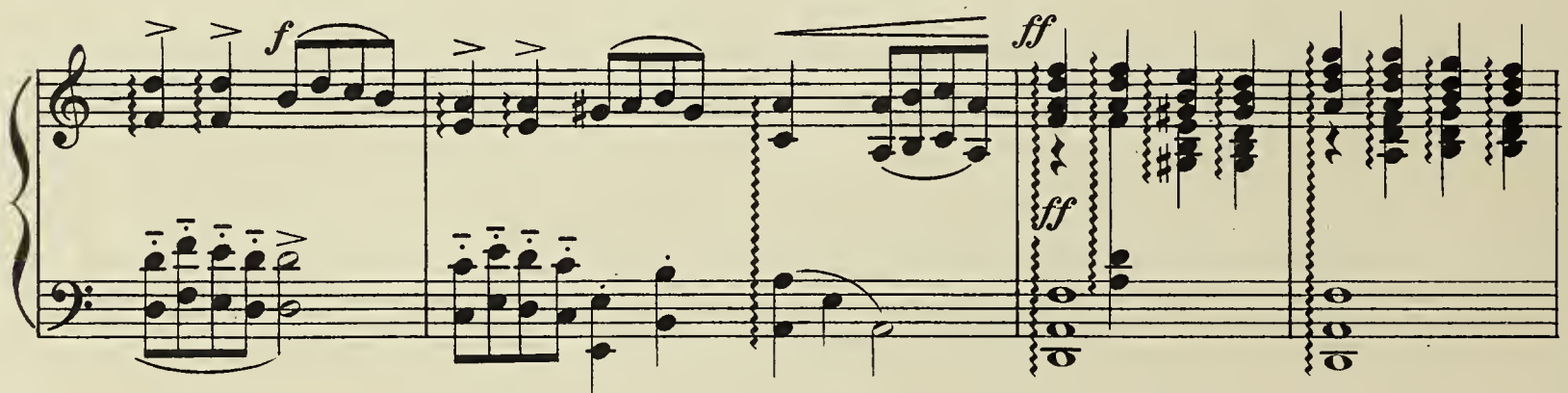
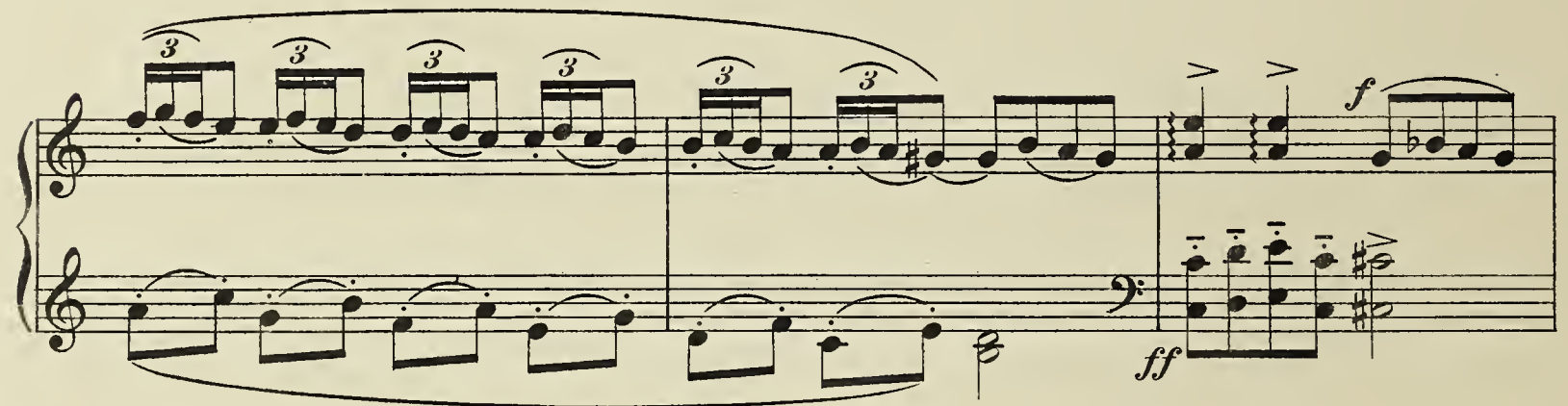
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*Grazioso*

The musical score is written for piano and consists of four systems of two staves each. The key signature has one sharp (F#) and the time signature is 3/4. The first system is marked *Grazioso*. The second system features a piano *p* dynamic marking. The third system includes first and second endings. The fourth system includes the markings *dolce.* and *rall.* (rallentando). The piece concludes with a final cadence.





Musical score for a piano piece, page 7. The score consists of six systems of two staves each. The first system features a treble staff with eighth-note triplets and a bass staff with a single eighth note. The second system continues the triplet pattern in the treble and adds a bass line with eighth notes. The third system introduces a forte (*f*) dynamic and accents in the treble, with a bass line of eighth notes. The fourth system features a fortissimo (*ff*) dynamic and a complex treble line with many beamed notes, while the bass line remains simple. The fifth system includes a *rall.* (rallentando) marking and a final forte (*f*) section. The piece concludes with a *Fine.* marking and a final chord in the bass staff.





# ENSEMBLE PLAYERS REPERTOIRE

## DUO'S

Edition A—Piano and Organ  
 " B—Harp and Piano  
 " C—Harp and Organ  
 " D—Harmonium and Piano  
 " E—Harp and VIOLIN SOLO  
or CELLO SOLO  
 —Solo Violin WITH THE  
ACCOMPANI-  
MENT of  
PIANO  
 —Solo Cello  
 —Solo Flute

## TRIO'S

Edition F—Piano, Violin and Organ  
 " G—Harp, Cello and Organ  
 " H—Harp, Violin and Organ  
 " I—Harp, Violin and Cello  
 " J—Harp, Piano and Violin  
 " K—Piano, Violin and Cello  
 " L—Organ, Piano and Cello  
 Edition M---Two Violins and PIANO  
or HARP  
 " N---Viola, Violin

## QUARTETS

O—Piano, Organ, Violin and Cello  
 " P—Harp, Violin, Cello and Organ  
 " Q—Harmonium, Violin, Cello & Piano  
 " R—Harp, Piano, Violin and Cello  
 " S—String Quartet and Harp  
 " T—Harp Ensemble for three or more Harps  
 " U--Harp or Piano, Violin, Cello & Viola

- |  |             |
|--|-------------|
| 1. Serenade Capricciosa "Star of Hope"                 | Pinto       |
| 2. Barcarolle "Venetian Echoes"                        | "           |
| 3. Paraphrase "Cantique Noel"                          | Adams       |
| 4. Paraphrase "Larghetto"                              | Spohr       |
| 5. Paraphrase "Nearer My God to Thee"                  | Mason       |
| 6. Paraphrase "One Sweet Solemn Thought"               | Ambrosio    |
| 7. The Swan  | Saint-Saens |
| 8. Berceuse  | Pinto       |
| 9. Reverie Pastorale                                   | "           |
| 10. Agitato e Serioso                                  | Parkhurst   |
| 11. Invocation   | Snoer       |
| 12. American Fantasie (for 2 Harps or Harp and Pianos) | Pinto       |
| 13. Pastorale  | Pergolesi   |
| 14. Solitudine   | Sodero      |
| 15. Le Soir  | Di Stefano  |
| 16. Rhapsody No. 1                                     | Pinto       |
| 17. Memories   | Previn      |
| 18. Meditazione Religiosa                              | Sodero      |
| 19. Poem "The Rosemary"                                | Pinto       |
| 20. Prelude "Sunset"                                   | "           |
| 21. Allegro Maestoso                                   | Hoberg      |
| 22. Intermezzo (Ideal)                                 | Pinto       |
| 23. "Ode to Spring"                                    | Briglia     |
| 24. "Impression Hebraique"                             | Shilkret    |
| 25. Impression (Appel D'Amour)                         | Garagusi    |
| 26. Melody "Reflective Mood"                           | Hartmann    |

### 9 TRANSCRIPTIONS 9 BY ALBERTO BACHMANN

- |  |                       |
|--|-----------------------|
| 27. Invocation                           | Massenet              |
| 28. Valse Op. 69—No. 1 (Posthumous)      | Chopin                |
| 29. Fleurs D'Amour                       | Borodine              |
| 30. Chanson Hebraique                    | Rimsky-Korsakoff      |
| 31. Melodie Hebraique                    | Eli Eli Lomo Asavtoni |
| 32. "Danse Cubaine"                      | Fuentes               |
| 33. "Novelette"                          | Bird                  |
| 34. "Vision" (Poem)                      | Verdalle              |
| 35. "Hymn to the Sun" (from Le Coq D'Or) | Rimsky-Korsakoff      |
| 36. Humoreske                            | Holy                  |
| 37. Poem (For Harp Ensemble)             | Pinto                 |
| 38. Invocation                           | Paganucci             |
| 39. . . . .                              |                       |
| 40. . . . .                              |                       |
| 41. . . . .                              |                       |
| 42. . . . .                              |                       |

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